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NAPOLEON IN EGYPT.

From a picture by E. Detaille, in the Collection of Sir George White, Bart., of Cotham House, Bristol.

COLLECTANEA NAPOLEONICA

BEING A

CATALOGUE OF THE COLLECTION OF AUTOGRAPHS, HISTORICAL DOCUMENTS, BROADSIDES, CARICATURES, DRAWINGS, MAPS, MUSIC, PORTRAITS, NAVAL AND MILITARY COSTUME-PLATES, BATTLE SCENES, VIEWS, ETC., ETC.

RELATING TO

Napoleon I.

AND HIS TIMES, 1769-1821.

Formed by A. M. BROADLEY, of the KNAPP, BRADPOLE, DORSETSHIRE

COMPILED BY

Walter V. Daniell.

TOGETHER WITH AN EXPLANATORY PREFACE BY A. M. BROADLEY, AND A CATALOGUE OF HIS NAPOLEONIC LIBRARY.

ILLUSTRATED WITH A HITHERTO UNPUBLISHED PORTRAIT OF NAPOLEON, BY DETAILLE, FROM A PICTURE IN THE POSSESSION OF SIR G. WHITE, BART., AND SEVERAL REPRODUCTIONS OF RARE ORIGINALS BY PERMISSION OF THE PROPRIETORS OF "THE KING."

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PREFACE.

THE subject of Napoleon, in its various aspects, is as irresistible as it is instructive, and as interesting as it is infinite and inexhaustible. Taking the "Life" of Mr. Rose, and the "Last Phase" of Lord Rosebery as a basis, I have devoted the spare moments of four years, and a certain amount of constitutional energy, to extending the original three octavo volumes into twenty-eight folios, for which Messrs. ROOT & Co. have devised a charming and appropriate binding of a hue which I am assured is essentially Napoleonic, viz., *Empire vert*. In accomplishing all this I have had an invaluable helper in Mr. W. V. DANIELL, who also collaborated with me in the creation of my grangerized copy of Hutchins's "History of Dorset." Napoleon, strange to say, even entered somewhat largely into that work, for the Man of Mystery was the bogey of the Wessex nursemaids of a century ago, and his threatened invasion of our coasts was still a standing terror when my grandfather came to Dorsetshire in 1805.

M. Godefroy Mayer, of Paris, informs me that the sum total of the portraits and engravings relating to the career of Napoleon considerably exceeds eighty thousand, and that new items come to light every day. There are at least 3,200 caricatures on the same fertile subject, England, numerically speaking, heading the list, and France coming next. Even in this attractive and amusing branch of Napoleonic iconography there is no chance of anything like finality. Amongst the caricatures in my own collection one sees the same idea reproduced either successively or contemporaneously in three or four different countries. Gruesome portraits of the Man of Destiny made up of human corpses were, for instance, common to England and France, as well as to Italy and Germany; while each nation can be credited with the production of a different satirical version of a supposed imperial escutcheon. The collection of every kind of object relating to Napoleon began in England even before the curtain fell on the last act of the tragedy, which began at Waterloo and ended at St. Helena. In 1845, Mr. James Sainsbury compiled a ponderous quarto of over 700 pages, containing a detailed catalogue of the various items he had accumulated in his "Napoleon Museum." Such a collection now would be practically priceless. Lord Rosebery is credited with the possession of many Napoleonic *rariora*,

and Mr. A. H. Lee, M.P., Civil Lord of the Admiralty, possesses numerous valuable and unique portraits and letters of the Emperor, as well as the correspondence of the Empress Josephine and Barras. Mrs. Lee has inherited the splendid extra-illustrated volumes relating to Napoleon and the First Empire, created with so much care, artistic taste and sound literary judgment by her talented mother, the late Mrs. J. G. Moore, of New York.

In the Fraser Sale of April, 1901, there were three collections of Napoleonic caricatures. The most considerable of these took the shape of a copy of John Ashton's far from satisfactory work "English Caricature and Satire on Napoleon," extra-illustrated into seven folio volumes by the addition of 557 plates by Gillray, Rowlandson, the Cruikshanks and others. It realized £254. A smaller collection, made by Sir W. Fraser, containing 135 colour-prints, several scarce French specimens amongst them, is incorporated in this work. M. Godefroy Mayer found many of those caricatures entirely new to him. But Sir W. Fraser's triumphs as a Napoleonic collector pale before those achieved on similar lines by others in America and elsewhere. Mr. William J. Latta, of Philadelphia, has beaten all former records by accumulating about 3,000 caricatures dealing with every phase of Napoleon's career. In every other respect Mr. Latta's Napoleonic collection is reputed to be the largest and finest in the world. Dr. Achilles Bertarelli has found it necessary to add a new story to his hospitable and artistic house in the Via Barnaba, Milan, for the accommodation of no less than 1,649 specimens, chiefly caricatures, dealing exclusively with Napoleon's operations in Italy. In Russia are the two enormous collections of Napoleonic caricatures made, regardless of expense, by H.I.H. Nicholas Mikhaïlowitch, and his brother Michael. Mr. Robert McCormick, who has just been appointed American Ambassador in Paris, has a unique collection of the rarest and most costly portraits of Napoleon, but very few caricatures. General von Hoffman's German collection has been purchased by M. Godefroy Mayer, who is mainly responsible for the signal success of Mr. Latta. Caricatures scarcely enter at all into the priceless Napoleonic treasures belonging to Prince Victor Napoleon in Brussels, and the Princes de la Moskowa, d'Elchingen and d'Essling and M. Frederic Masson in Paris, where the Baron Le Roux has a small but choice collection of caricatures. In addition to Dr. Achilles Bertarelli, Milan can boast of two other enthusiastic Napoleonic collectors in the persons of Dr. Luigi Ratti and Signor Comandini.

The only department in which anything like completion has been attempted in the present work is that of Autographs, in which I have had the invaluable assistance of M. Noel Charavay, Madame Veuve

Gabriel Charavay, Herr Emile Hirsch, the late Mr. Frederic Barker, Messrs. Sabin, Sotheran, Tregaskis and Maggs, Dr. Scott, Mr. George Gregory, of Bath, Mr. J. G. Commin, of Exeter, and others. As far as letters, state-documents, and other forms of MSS. are concerned, there is scarcely a single man or woman who played a part of the smallest importance in the great Napoleonic drama, whose calligraphy is not to be found in one or other of these twenty-eight volumes. Napoleon's own signature and handwriting (as will be sufficiently seen) varied strangely at the different epochs of his career. The whole of his Marshals and great Officers of State are represented, although the letters of some of them, like those of Desaix and Lannes, are exceedingly rare. The same may be said of the numerous members of the Imperial Family, male and female; the Supreme Pontiffs who incurred Napoleon's wrath and endured his persecution; the European Sovereigns who became in turn his bitter enemies or his admiring friends; the German Princes who were at one time his liege-vassals, but ultimately served in the ranks of the allied Army at Waterloo; the sailors like Brueys and Villeneuve who offered a stubborn resistance to Hood and Nelson; the statesmen who sought to outwit Pitt and Portland; the lawyers who elaborated the Code Napoléon; the Prelates who helped to bring about the Concordat; the Cardinal who crowned him in Italy; the poets, painters, and play-actors of the Imperial Court; the celebrated German writers like Schiller, Goethe, and others whose works helped so materially to hasten Napoleon's downfall, as well as Montesquieu, Voltaire, and Raynal, the philosophers upon whose theories he more or less based the opinions which shaped his conduct. Letters of George III. and Queen Charlotte will be found in their proper places; so also will holograph epistles of Pitt and Fox, Sidmouth and Melville, Portland and Windham, Holland and Bathurst. Nor have the great diplomatists, who in turn crossed swords either with Napoleon himself or the astute Talleyrand, such as Nesselrode, Pozzo di Borgo and Metternich, been forgotten. An effort has been made to discover letters of all the English Naval and Military Commanders of the epoch, from Wellington and Nelson, down to the Captains and Colonels who thronged the ballroom of the Duchess of Richmond on the eve of Quatre Bras. Very rare indeed are the letters and documents signed by the ill-fated Duc d'Enghien, the two Robespierres, and Marat. Almost equally scarce are such costly specimens as the letter addressed by Benjamin Franklin, at Paris, to George Washington in New York, the letters of Haydn and Beethoven, and those of Henri and Louis La Rochejaquelein. At the important Bunbury sale of June, 1905, I obtained the letter addressed by Louis La Rochejaquelein to Sir Henry Bunbury a few hours before his death, as well as the MS. draft of his

proclamation to the Vendeans. Other unique features amongst my autographs are the original holograph despatch of Lord Cawdor, giving the Duke of Portland the fullest details of the defeat of the French at Fishguard in February, 1797, and Charles Dibdin's MS. of three songs on the death of Nelson, one of which is still unpublished. For both these items I was indebted to the good offices of Mr. George Mackey, of Birmingham. Freemasonry, it will be seen, entered largely into Napoleon's scheme of political influence, nor did he for an instant fail to recognise the power of the painter, the poet, the priest, and even the play-actor.

Colour-prints and original water-colours figure somewhat extensively amongst the extra-illustrations which have been utilized, especially in the volumes dealing with the "Last Phase"—the tragic epilogue of St. Helena. By permission of Mrs. Simcoe, of Honiton, the beautiful sketches made, about 1819, by her father, the late Lieut.-Colonel Basil Jackson, have all been carefully copied for this collection. Colonel Jackson's version of the "last phase" differed very materially from that of Lord Rosebery, and before her death, in the course of 1904, the late Miss Elizabeth Lowe, the only surviving daughter of Napoleon's much-abused custodian, favoured me with more than one communication on the subject. Her father's conduct is to a great extent vindicated by an elaborate account of Napoleon's behaviour and demeanour while at St. Helena in 1816, bequeathed to us in a contemporary letter filling no less than twenty-four pages by Sir Stamford Raffles, which has at last found a home close to the Jackson sketches. Along with a letter of the Marquis de Montchenu, the French delegate at St. Helena in 1821, purchased in Paris, was a note written nearly forty years before by Sir Hudson Lowe, from the New Inn, Exeter, when only a boy-officer in the Devon Militia!

As an example of the inexhaustible nature of the subject, and the phenomenal variety of the Napoleonic relics of literature, it may be mentioned that recent events in the Far East have brought to light an early Japanese biography of the Great Emperor, with plates of a very novel and surprising character. This also finds a place in my Appendix.

Mr. Arthur L. Humphreys, the publisher of "The Last Phase," has very kindly enabled me to insert, at the proper place, the "Introductory Chapter" added to that work by Lord Rosebery during the present year. Mr. Humphreys is also responsible for having provided students of Napoleonic history with the whole of the "press notices" relating to Napoleon's deportation, detention and death, which appeared in *The Times* and *Chronicle* between 1815 and 1821. It is certainly

a curious coincidence that Messrs. Hatchard (Mr. Humphrey's predecessors at 187, Piccadilly) were responsible for the production of a large number of popular broadsides during the Napoleonic wars. A series of them (preserved by Madame Tussaud) is now in the possession of Mr. Clement Shorter, in whom Napoleon (at any rate as far as the St. Helena portion of his life is concerned) has found one of his ablest and most enthusiastic living champions. Several examples of the Hatchard broadsides will be found in this collection.

The gradual formation of these volumes, with all their shortcomings, has enabled me to realize very vividly the strange fascination which the personality of Napoleon must always exercise on the minds of those who endeavour to solve the secret of his first successes, his brief period of triumph, and his ultimate failure.

The Index provided by Mr. W. V. Daniell renders the results of my efforts, as a very humble gatherer of Napoleoniana, useful to many who desire either to form similar collections or to look for any particular Napoleonic illustration. If the subject itself is practically infinite, the rapid rise in the value of Napoleonic "remains" of every description must sooner or later render their accumulation almost impossible to any ordinary enthusiast. I have added, by way of appendix, an illustrated note on the treatment of the Napoleonic theme, in caricature and otherwise, by contemporary English potters like the Doultons (then Doulton & Watts), the high-class artists of Worcester and Liverpool, and their humbler brethren in Staffordshire and Sunderland.

Prior to thus dealing with the internal and external history of the Napoleonic epoch, I had endeavoured to treat in a similar manner the public and private lives of Nelson and Wellington. As far as the nautical and naval portion of my Napoleonic collection is concerned, I have received much kind assistance and many useful hints from my friend Commander C. N. Robinson, R.N., probably the greatest living authority on these topics, and I hail it as an auspicious coincidence that my labours terminate in the year which brings with it the ninetieth anniversary of Waterloo and the centenary of Trafalgar. The *Entente cordiale* of 1905 by no means lessens our interest in the momentous events of 1805 and 1815, and the years of war by land and sea which came between the "crowning victory" of Nelson and that of Wellington. There is, assuredly, utility as well as pleasure in Remembrance.

A. M. BROADLEY.

The Knapp, Bradpole,
Bridport, Dorset.

October 21st, 1905.

PART I.

INDEX TO THE NAPOLEONIC COLLECTIONS ILLUSTRATING MR. J. HOLLAND ROSE'S "LIFE OF NAPOLEON I." AND LORD ROSEBERY'S "LAST PHASE," EXTENDED TO 28 VOLS., ROYAL FOLIO.

Where no distinctive word is used the reference is to Rose. RY. *refers to Rosebery.* CRAAN *to that portion of the Waterloo Illustrations interleaved with his Historical Account of the Battle, and included in Vol. XXI.*

A. L. s. = autograph letter signed, i.e., wholly in the autograph of the person indicated, and signed by him.

L. s. = letter signed, the signature only in the handwriting of the sender.

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A rare French caricature.

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THE BATTLE OF COPENHAGEN, April 2nd, 1801.

From an engraving after the picture by C. A. Lorentzen

THE BATTLE OF COPENHAGEN.

From a contemporary painting by Serres.

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NAPOLEON AT ST. HELENA.

From an aquarelle by a Chinese artist.

NAPOLEON AT ST HELENA

From a sketch in the possession of Mr. F. Edwards.

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From a painting by a Chinese artist.

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A VIEW OF NAPOLEON'S TOMB.
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Catalogue of Books, Pamphlets, etc., relating to Napoleon I. and His Times.

N.B.—The place of publication of all Books, etc., is *London*, unless otherwise expressed.

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A NOTE ON NAPOLEONIC AND OTHER PORTRAITS AND CARICATURES RELATING TO THE GREAT WAR, AS REFLECTED IN THE POTTERY AND PORCELAIN OF THE PERIOD.

THE portraits and caricatures of Napoleon and his chief British opponents, like Nelson and Wellington, are by no means confined to impressions on paper. They appear in "transfer," or otherwise, on pottery and porcelain of every form and shape, from the fine china of Worcester down to the coarsest products of the Staffordshire pot-works. The most remarkable specimen that the writer ever met with

STAFFORDSHIRE MOSCOW JUG OF 1812—(1).

was a huge gallon beer-jug of phenomenal lightness, covered on both sides with (to the collector) familiar caricatures of Napoleon's discomfiture after Moscow, and lengthy inscriptions in English and Russian. Both sides of this interesting specimen are now reproduced.

STAFFORDSHIRE MOSCOW JUG OF 1812—(2).

The following article on the subject appeared in the issue of *The King* on the 2nd September, 1905, and is added to this volume by permission of its proprietors.

"The period of our history between 1795 and 1815 (with one brief interval) was one of unprecedented alarm, uneasiness, anxiety, and excitement. Its central figure was Napoleon Bonaparte, generally called the Corsican Caitiff, Ogre, Devil, Demon, Locust, Toad, Scorpion, Viper, and so forth, until the vocabulary of vituperation and vulgar abuse was exhausted. The prevailing terror was one of foreign invasion. While St. Vincent, Howe, the Hoods, and Nelson were fighting our battles by sea, and later on while Wellington was winning laurels in the Peninsula, and preparing the way for his crowning victory at Waterloo, Charles Dibdin was writing songs by the dozen to stimulate the national spirit, and the sturdy yeomen of the southern littoral were guarding the beacon-fires, which on the approach of the hostile fleet would have immediately made known the imminence of danger from Dover Cliffs to Portland Bill, and from Portland Bill to Penzance. So serious was the state of affairs considered, that it was at one time decided that the King and Court should remove from Windsor to Worcester, where the treasure of the State was to be deposited in the Cathedral crypt. It was in these troublous times, and

or long years afterwards, that the British nursemaid was accustomed to silence obstreperous children with the refrain:

"Baby, baby, naughty baby,
Hush, you squalling thing, I say;
Hush your squalling, or it may be
Bonaparte will pass this way,

Baby, baby, he's a giant,
Tall and black as Rouen steeple;
And he dines and sups, rely on't,
Every day on naughty people.

Baby, baby, he will hear you,
As he passes by the house;
And he limb from limb will tear you,
Just as pussy tears a mouse"

"The golden opportunity which now presented itself to our great caricaturists was promptly taken advantage of. Rowlandson, Gillray, the Cruikshanks, Woodward, Williams, and others executed characteristic and spirited drawings by the dozen, and the publishers not only sold the

NAPOLEON CARICATURE JUG IN LIVERPOOL WARE.

The caricature which appears on it will be found in the "Napoleon Collection."

prints as fast as the engraver could produce them, but lent out portfolios filled with these diverting caricatures for the amusement of the guests at evening parties. Of the 3,200 Napoleonic caricatures known to exist, at least 1,700 are of English origin. The energy of the song-writers and the draughtsmen was emulated by the potters of Leeds, Liverpool, Bristol, and

Staffordshire, who turned out by the score jugs and mugs adorned with portraits of popular heroes like Nelson and Wellington, patriotic verses of the Dibdin order, and caricatures of the Man of Destiny, the feared and

STAFFORDSHIRE MUG
Of about 1813, with a curious raised portrait of the Marquess of Wellington.

A PENINSULAR WAR CARICATURE JUG.

hated Corsican Ogre, Devil, Demon and so forth. The state of England and English feeling in those days (that of the West in particular) is admirably depicted in Thomas Hardy's stirring poem of "The Dynasts."

It is also vividly reflected in the pottery of the period—the vessels from which our ancestors, while watching the beacons, quaffed their home-brewed beer or homely cider. The subject has certainly not received the attention it deserves, although it presents many attractions and opportunities to the collector. The jug now illustrated belonged originally to one Elizabeth Smith, probably a Cheshire publican, and the front of it is adorned with amusing rules for the frequenters of taverns. On one side a soldier of the 71st Regiment is depicted in the act of taking prisoner a French officer in Portugal, whilst on the other we have the 'transfer' of a well-known caricature in which John Bull is challenging the 'murdering Corsican tyrant to mortal combat.' Bonaparte (the Devil standing behind him) replies, 'O vat a Terrible Jean Bull, me be half afraid, much rather make Peace now I have obtained the Crown. To reign is worth Ambition, tho' in Hell.' The Evil One adds, 'Fight him, dam (*sic*) him, Bony, you'll sooner come home, and you know how impatiently we wait for you.'

EARL WELLINGTON PORTRAIT JUG
IN STAFFORDSHIRE WARE.

"The fine Liverpool jug, on which a soldier of the Black Watch is portrayed in the act of using Bonaparte as a novel form of bagpipes (*see ante*), was recently purchased by the writer.

The centenary of Trafalgar is possibly responsible for the recent 'creation' of a series of impudent shams and 'duffers' now being diligently 'planted' in the farm-houses and cottages of the West, possibly

for the benefit of the unwary collector. Even cracks and chips are carefully imitated, but the glaze actually covers the transfer, and the print itself is obviously modern. Napoleon ('The Governor of Europe stop'd in his career') is saying, 'Ah, you tam John Bull, you have spoil my Dance, you have ruin all my Projets,' to which John replies, 'Pardon Master Boney, we keep this litle (*sic*) spot to ourselves. You must not dance here Master Boney.' To suit the various tastes and purses of

A SHAM INVASION OF ENGLAND JUG
OF RECENT MAKE

dupes, these 'Success to the Volunteers' counterfeits have been made in at least three sizes. The portrait mugs of Earl and Marquess Wellington mark two steps in the career of the Iron Duke. The subject is a very interesting one, but as far as the collection of these strange sidelights of Napoleonic history is concerned it is already a case of *caveat emptor*."

A. M. Broadley.

Hudson & Kearns, Printers London S.E.

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